**Language Features and their Effects**

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| **Language feature** | **Definition or explanation** | **Example** | **General effect**  (you must decide on the **specific** effect relative to the text) |
| **Rhyme** | The ends of words have the same sound. Usually at the ends of lines in poetry, but may be internal (within a line). | That second day they hunted me  From hill to plain, from shore to sea.  *Then Billy who was silly*  *Almost every other day…* | Makes the text memorable and can make poems amusing. Can tie together the middle and end of verses. |
| **Rhythm** | A regular pattern of stressed and unstressed syllables. | I went to town to buy a phone.  *On the road there’s a girl with a bike.* | Makes the text as a whole more memorable and makes it flow better. |
| **Alliteration** | Repetition of the same consonant sound at the beginning of words – usually close in succession. | **H**aving **h**eard the **s**ong, **h**e **s**ang it **s**oftly.  *There came a* ***g****host to* ***M****ary’s door*  *With* ***m****any a* ***g****rievous* ***g****roan.* | Makes small sections of the text hang together and flow better. Draws our attention to this phrase. Creates a harder or softer **mood** in line with the meaning (hard consonants are *b d k p q t,* soft are *f h j l m n r s v w y z,* while *c* and *g* can be either hard or soft) |
| **Assonance** | Vowel sounds are repeated at the beginning or middle of nearby words. | H**er** **ear**ly leaf’s a flower  But **o**nly s**o** an hour.  *There were excited b****ur****sts and sw****er****ves as the cattle stampeded.* | Makes small sections of the text hang together and flow better. Draws our attention to this phrase. Repetition of vowels generally gives a soft, quiet, calm mood unless the sounds are the short vowels, eg in *cat, pet, pin, off, cup*. |
| **Sound clusters** | A group of sounds is repeated throughout a sentence or a group of lines in a poem, not just at the beginnings of words. | Season of mists and mellow fruitfulness…  *I love to see the cottage smoke curl upwards through the trees.* | These create a “wall of sound” with a number of repeated sounds, not just one type. They usually create a particular **mood** by using a number of hard or soft sounds, rather than a combination of the two. |
| **Onomatopoeia** | Words sound like the sounds they name. | There came a furious woofing from the seals.  *The brrrring of the alarm woke him.* | This helps us hear the actual sound being named and therefore we understand it properly or it transports us to the place of the sound. |
| **Repetition** | Repeating the same or nearly the same words for effect. | “Come on, Come on!” she shouted. “We’re late!” | This is used to emphasize whatever is being said or written, or to mimic repetition in nature. |
| **Parallel construction** | Using the same word class order twice (in same or two sentences) | Into the valley, through the marsh, rode the hunting pair. | Parallel construction provides rhythm while it expands the detail of the description and creates balance. |
| **Triple construction** | Repeating three times a group of words which have the same pattern of word classes. Each group may or may not start with the same word/s. | …that government of the people, by the people, for the people shall not perish from the face of the earth.  *Then leaf subsides to leaf,*  *So Eden sank to grief,*  *So dawn goes down to day…* | Same as for parallelism, but the triplet provides closure or finality along with that sense of balance. |

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| **Language feature** | **Definition or explanation** | **Example** | **Effect**  (you must decide on the **specific** effect relative to the text) |
| **Simile** | An image which compares two things using *like* or *as* | The black smoke rose **like a wizard’s tower spiralling into the sky**.  *The playground was* ***as empty as a ghost town.*** | All imagery gives the person/animal/thing being described the characteristics of something else. It therefore enlivens descriptions by helping us to see these people/animals/things in a new light – in a way we may |
| **Metaphor** | An image which compares two things without using *like* or *as* | We emerged from the cool dark of the hut into the **blast furnace heat** of a Central Otago summer afternoon.  *The fireworks* ***were sparkling flowers*** *exploding in the night sky.* | have never seen them or thought about them before.  Metaphors are more compact and tighter in their comparative description than similes. |
| **Personification** | An image which gives human qualities to non-human things. | The night **hung out** a multitude of lanterns to guide the travellers.  *Raindrops* ***danced*** *on the pavement.* | In addition to the above, personification makes inanimate objects seem lively and lifelike while it also contributes to our sense of oneness with these inanimate objects. |
| **Choice of words**  **(vocabulary)** | Using more unusual or specialized or technical words | The wind moaned, a low-pitched, unutterably eerie **threnody** *(sad song).*  *He died of a myocardial infarction.* | Sometimes, more unusual words provide more specific meaning than common ones. Specialized or technical words make it seem like the writer/speaker really knows the topic. |
| **Use of slang** | Most likely used in direct speech. | “Hey, you guys, let’s cut loose tonight and paint the town red.” | Grounds the text in informality as well as a certain social group and period of time. |
| **Use of direct or indirect speech** | Quoting or reporting spoken words. | “Come over here!” Jack yelled, then proceeded to tell us all how he’d won the Melbourne Cup pool in his office. | Makes the character come alive. We can “hear” the way s/he speaks – the actual vocab, grammar and tones. |
| **Use of incorrect grammar** | Generally used in direct speech but may also be used in autobiography for particular effect. | “Let’s have ourselves a few beers.”  *“I sure do hate them direct marketers always calling at dinner time.”* | Creates an image of the character – helps to define personality and place him/her in a particular educational or social class. Provides authenticity in your writing. |
| **Pun** | Word play involving the use of a word with two different meanings or two words that sound the same but mean different things.  *Often used in advertising.* | An advert for an omega-3 margarine has this statement: *The way to a man’s heart is through his stomach.* This gives new literal meaning to an old figurative phrase which involved romance rather than health. | Provokes amusement and therefore a tendency for the reader to feel good about the company / product and possibly to buy the product.  If used by a character, shows that that character is rather clever and witty. |

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| **Language feature** | **Definition or explanation** | **Example** | **Effect**  (you must decide on the **specific** effect relative to the text) |
| **Hyperbole** | Deliberate exaggeration | I’ve told you thousands of times to clean up your bedroom. | Used for emphasis to get a point across. Also illustrates something of the mood of the speaker/writer. |
| **Litotes** | Deliberate understatement | “Well, I was sure was very upset when he walked out on me.” | Shows just how strong the emotion is and illustrates something of the character of the speaker/writer. |
| **Use of multiple adjectives or adverbs** | The adjectives give more information about the noun and the adverbs about the verb. | The air was full of **driving, needle-pointed ice** speckles…  ***Slowly, stealthily****, the wind was lifting a swell.* | Builds up a very full picture of the object/animal/person or the activity so that it becomes very clear in the reader’s mind – the reader feels s/he can picture it or see it happening very precisely. |
| **Simple sentences** | These have only one complete verb, though there may be one or more incomplete verbs. | Passing the school, we **saw** the flames pouring out of the office. | Used to establish one idea. Often used as topic sentences, making clear what the paragraph is about or marking a change of place/topic/etc |
| **Compound sentences** | These have a minimum of two complete verbs and each part of the sentence can stand on its own. | We **danced** all night, then **climbed** the hill to see the sun rise. | Used to get across two main ideas with some supporting detail. |
| **Complex sentences** | These have a minimum of two complete verbs; the part of the sentence which has one of those verbs, but cannot stand on its own, is called a subordinate clause. | We **left** the party *because the level of violence* ***was getting*** *way over the top.*  *Although the sky* ***was*** *overcast,* no snow **fell** that night. | Used to provide explanations and other more detailed information about the idea expressed in the main clause. |
| **Rhetorical question** | A question that does not expect an answer from the reader or audience | *So what would result from such a plan?* Chaos, that’s what. | To get the readers’ / audience’s attention and make them think about the answer before giving it. |

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| **Use of command** | This is the verb used alone (without a noun or pronoun). Can be used with adverbs or other word classes. | **Stop**! **Come** here and **sit** down while I talk to you. | To catch people’s attention, whether it’s another character in a narrative or the audience listening to a speaker. We are socially conditioned to obey commands so the advertiser or speaker may get some affirmative response. |
| **Use of first and second person pronoun** | 1st person singular = *I, me, my, mine*, plural = *We, us, our, ours*  2nd person singular and plural = *You, your, yours*  Mostly used in   * autobiography * 1st person narrative * direct speech * oral presentations. | I would like you to think hard about what I’m going to tell you next.  *“You wouldn’t dream what happened to him. I can’t believe it myself!”*  I opened the door wide, then opened my eyes wider when I saw a small black dog sitting on the step.  *I was born on a grey winter’s day in Dunedin. My mother tells me that the nurse bathed me in cold water by an open window so that’s probably why I enjoy the cold southern winters….* | First person: Gives immediacy to the text – the author or character makes a direct connection with the reader / audience. The emotional qualities of the text / character are more available also – the internal life of the author or character. “We” in a speech involves the audience with the speaker (“We all know that violence is wrong”).  *Second person: In speeches and adverts, this direct address to the listeners/viewers involves them and may challenge them to respond, even if only mentally. In narrative, the use shows interaction between characters.* |

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| **Language feature** | **Definition or explanation** | **Example** | **Effect**  (you must decide on the **specific** effect relative to the text) |
| **Symbolism** | Use of an object (concrete noun) to represent some emotion or belief system or other abstract noun | Simple symbols are widely accepted, eg. heart / love, dove with an olive branch / peace. Others are more complex and individual to an author / character, eg. neon lights / urban sophistication | These are a form of shorthand to emotions – an author can use a symbol so that the reader / audience understands the emotions invested in the object without describing those emotions every time the object is used. Provides the reader with a visual (actual or mental) *aide-memoire* – something that conjures up certain memories and/or emotions or qualities when s/he sees the symbol. |
| **Euphemism** | Use of a less objectionable or harsh expression to avoid upsetting or offending people | His wife passed away (died).  The firm was restructuring (sacking workers).  She is vertically challenged (short). | Amusement in the reader, or revealing of the character of the person using it (kindhearted or sarcastic or squeamish, for example) |
| **Neologism** | New word – an invented word | nylon, radar, Thermos | Newness / novelty / difference from “ordinary” words makes it stand out – make the reader/viewer remember them |
| **Listing** | Objects/reasons/parts of a whole, etc. are listed – in text, usually with commas separating them; in adverts/web pages or text, can be with bullet points | We give him access to the biomechanics, conditioning, nutrition, physiology and psychology he needs to be the best. | Shows the extent of or emphasizes the topic/object/event being discussed/described; shows the author’s wide knowledge of the topic |
| **Emotive language** | Choice of words which have specifically intended emotional effects or are intended to evoke an emotional response in the reader | There was a clammy self-congratulating illiteracy of the heart drooling from every word. | The attitude and emotions of the author are transferred or made clear to the reader |
| **Sarcasm** | Unkind humour directed against what the writer / speaker doesn’t like | …fluff-filled catalogues.. | (as above – the emotions and attitudes are ones of disdain or contempt or revulsion or dislike or bitterness) |
| **Irony** | saying the opposite of what you mean | ..cultural icons like McDonald’s carparks.. | (as above – the intent and effect are less offensive than in sarcasm, but the author may still feel strongly on the subject) |
| **Contrast** | Using word of opposite meaning close together | In a city that never sleeps, she seems to be trying to keep us awake.  The sun warms on a bitterly cold day | Strengthens each aspect of the contrast by showing up the differences  To emphasize a change or difference or idea |
| **Use of numbers / statistics** | - | Thousands died and hundreds of thousands are homeless | A specific number or statistic gives the impression that the speaker/writer is authoritative and knowledgeable |
| **Use of authority figures** | The words (or image) of a famous person or celebrity are used | (Paris Hilton wears only Versace). (Daniel Carter loves Jockeys). | The reader / viewer aspires to share the goals of (and use the product promoted by) the personality |
| **Allusion** | A reference to another work | Wagner’s *Ride of the Valkyries* plays during *Apocalypse Now*  “It’ll be just like Coral Island.” | Adds another dimension to the text by introducing material from our external knowledge (if we get the allusion) |
| **Quotation** | Direct use of another’s words (spoken or written) | Churchill famously said, “We will fight them on the beaches….” | A quotation will add some of the authority of the original author to the current speaker/writer |